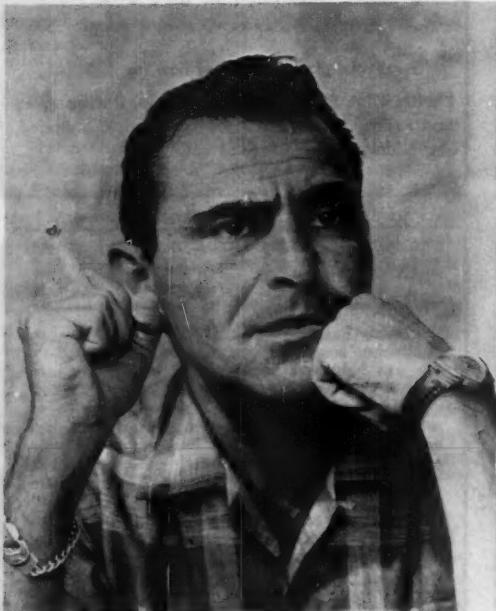


AUTHOR & JOURNALIST

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OCTOBER, 1961

THE WRITER'S TRADE JOURNAL



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TIPS from
ROD SERLING page 11

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Last-Minute Market Tips *from everywhere*

RANDOM HOUSE has begun a program of issuing an annual volume of three or four short novels by different authors. The first book, THREE, was published in July. Joseph M. Fox, Editor, states that they are now reading manuscripts for a second volume, and authors are invited to submit their work at any time before Jan. 1, 1962. New writers are particularly urged to send in manuscripts of between 15,000 to 35,000 words which have not been previously published in magazine or book form. Contributors may submit as many manuscripts as they wish, but no more than one short novel will be accepted. Address Short Novel Annual, Random House, 457 Madison Ave., New York 22, N. Y.

THIS WEEK MAGAZINE has abandoned their tentative plan of publishing fiction in the magazine. They are NOT in the market for short stories.

◆
Wade H. Nichols, Editor of **Good Housekeeping**, announces the appointment of Naomi Walsh as fiction editor of the magazine. Miss Walsh, who has been associate fiction editor since 1958, replaces Manon Tingue who has resigned. Prior to coming to **Good Housekeeping**, Miss Walsh was associate editor of Collier's magazine, worked for the Public Education Association and wrote for the United States Information Service.

If SIR KNIGHT is your type of market be sure to write them asking for the Newsletter which gives their exact needs, preferences and even instruction. Address Steve Madden, Editor, SIR KNIGHT, Sirkay Publishing Co., Suite 202, 8833 Sunset Blvd., Los Angeles 16.

CAMPUS ILLUSTRATED is a new national monthly magazine for college students. They are in the market for all kinds of material from college students—short stories, poems, essays, articles, cartoons, etc.—and also from other writers about college students. "Our payment is not high to start," says Tim Coss, Editor, "but our circulation is national—and we hope to increase payment commensurate with our circulation." Address CAMPUS ILLUSTRATED, Southern Bldg., 805 15th St. N.W., Washington 5, D. C.

◆
Daniel Hertzler, Editor of **CHRISTIAN LIVING**, is "particularly interested in articles having evidence for the points they wish to make—more evidence, less bombast!"

POET & CRITIC is a new venture, described as a Loose-Leaf Folder of Poetry and its Criticism. This is not so much a little magazine as a mimeographed idea or framework for one: a testing ground for poetry and related criticism, an eclectic miscellany of verses and opinion, a workshop for poet-critics, critic-poets. Anyone may submit poetry of any type, rhymed or unrhymed, formed or formless, free verse or prose poem, conventional or experimental. Anyone, but particularly poets, may then send in criticism of the poems as they are published, in any form, old or new, explication or amplification, appreciation or condemnation.

William Tillson, Editor, says "This venture is an outgrowth of an interesting attempt several years ago called POETRY AUDIENCE, an attempt to give poets a critical audience and critics a chance to comment on specific poems as they are published. The loose-leaf format and the folder are innovations for the purpose of keeping the materials in readable form by the critic-poet-reader-subscriber. The venture may result in a kind of clearing house, a forum for working poets and critics. So far manuscripts have been accepted into October, with the related criticism, of course, not yet in (until the poems go out, with very few exceptions)."

Subscribers will receive an examination folder with poems and related criticism for 15c. A full year's subscription is \$1.00. After Jan., 1962, the regular subscription price will be \$2.00. Address POET & CRITIC, 420 Heavilon Hall, Purdue University, Lafayette, Ind.

◆
Helen Johnson, Editor of **TOGETHER**, voices her most current need for children's material and "We're on the lookout for good cartoons. We need very little poetry right now—our poetry file is full and overflowing." Address Miss Johnson at TOGETHER, 740 Rush St., Chicago 11.

(More on page 9)

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WHAT READERS WRITE

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Inasmuch as I am devoting full time to writing, I am relinquishing to my brother Thomas the active running and managing of the Oberfirst Agency and publishing business. He is the logical person to take over because Thomas Oberfirst has been the mainbrace to the business for over 20 years and is therefore competent, efficient, and will carry on to the best of his ability. Besides, he is in love with his work and that is the best criterion to go on.

During the period from August, 1960 to August 1961, I have written and completed the full length biography of RUDOLPH VALENTINO and it will be published by THE CITADEL PRESS in the spring of 1962. The publishers expect it to be a best seller both in this country and in translation and foreign rights. The book contains 130,000 words and I have worked full time at it for a whole year. It's impossible to do justice to my writing and run an agency and publishing business at the same time. One or the other must suffer. Inasmuch as I am primarily an author, I sincerely believe that my brother Thomas can do much more justice to the business and I will devote my full time to writing which has always been my first love.

I am now engaged in the writing of another biography of one of the all time greats in show-business and the book has already been optioned for. However, I'll still be part of the great writing fraternity and I wish that all of you will some day write a best seller. Lots of luck and best wishes.

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(More on page 6)

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AUTHOR & JOURNALIST

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Vol. 46 - No. 10

J. K. FOGELBERG, Editor

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Derleth appreciated.

This is to let you know how pleased we are with the current issue, especially August Derleth's article, On Writing Novels. We merely bought five copies, one for each of our five favorite Derleth books beginning with "Evening in Spring."

Has anyone in Hollywood considered making this into a movie, or, better yet, it would be an ideal book for a Broadway musical. Will someone give Richard Rogers or Cole Porter a nudge?

Larry & Duverne Farsace
Editors, Golden Atom
Chairmen, Rochester World Poetry Day
Rochester, N. Y.

First 100 yrs. the hardest.

Although A&J has been my trusted guide for more years than I like to consider, it took a recent news item to bring about this letter.

The significant sentence of the item, in my opinion, is: "Marion Jones, 103-year-old writer who published her first novel three years ago, died in a hospital here yesterday." Dateline: Perth, Scotland.

The item repose under the plastic covering of my desk blotter, within my vision at all writing time to remind me that the first 100 years may be the hardest, but that they need not be the end of a writer's hopes.

Miss Jones bears out the contention that a writer must abide by the 3 P's. Perseverance, prayer, and patience.

Over the years I've found your magazine helpful because the articles are practical. There is one feature which I wish could be added, at intervals. I'd like to see a list of photo sources. Finding free illustrative material for juvenile and travel articles, which are my specialty, is my greatest problem.

Here's hoping that all patient, persevering writers will continue to practice the craft until they reach their goal, even if they have to wait until they are 100 to do so.

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CONTESTS & AWARDS

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Designed to spotlight new talent in the play-writing field, the nation-wide contest carries a cash award of \$100, along with a scheduled four night presentation. All rights, other than those for the opening Award production, set for Spring, 1962, will be reserved to the author.

The Arcadia Community Theater is composed of experienced, highly skilled amateur and professional players. The group produces three or more plays annually under professional direction. Membership is open to anyone interested in promoting live theater in the community.

Judges will be selected from the Arcadia group, along with professional representatives from the stage and motion picture industries in Los Angeles. Although form and subject matter are unrestricted, the Arcadia Community Theater reserves the right to reject any or all manuscripts in the event that entries do not fill the needs of the group.

Any resident of the United States may enter. Plays must be the original work of the entrant, and may not have been published or produced prior to this contest.

All manuscripts must be typewritten and must be received by the Arcadia group no later than Nov. 10, 1961. Mailing address is P. O. Box 484, Arcadia, California. Entries will be returned only if accompanied by sufficient postage.

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Robert Ruark, author, columnist, big-game hunter, world-traveler, and all-around dynamic personality, is at work on a "weeding job" on his ninth novel, another sprawling epic on Africa that could loosely be termed a sequel to his "Something of Value," a best-seller and top box-office motion picture of a couple of years ago. His "Poor No More" is currently going strong in bookstores.

The new novel is entitled "Uhuru," meaning "Utopia" or "Freedom." After working on it ten hours a day, seven days a week for the past year, nine months of which were spent in Africa, Ruark arrived in New York with some 100 pounds of manuscript consisting of a half-million words. Ahead of him lay the monumental task of reducing it, by about 100,000 words, to publication size. This he accomplished while at the Escape Hotel in Ft. Lauderdale, Florida.

Ruark, a Southerner from Wilmington, N.C., broke into the writing field as a copy boy and part-time critic on the Washington *Daily News*. He admits to also having been a sports writer who knew next to nothing about sports. Now 45 and an international by-word, he has a villa in Palamos, Spain, and a town house in London, and is a member of the hunt club in Mt. Kenya made famous by actor William Holden.

The attachment between Ruark and Africa is a natural one, a kinship based on the immense scope and robustness of both man and continent that flavors every line of Ruark's books about his "chosen" country. He spends a great deal of his spare time on safari with a varied assortment of hunting friends, frequently bringing back another ferocious-looking souvenir to hang in his Palamos home. During these lengthy, rugged trips, Mrs. Ruark stays in the London house.

"Uhuru," due for release sometime in October, has already attracted bids from several Hollywood producers. About his success with novels on Africa, Ruark claims to feeling "robbed" when a *fictional* situation he created hits the front pages a few months later as actual *fact*. This has happened so many times that Ruark is considered a sort of walking barometer on African politics.

Last Minute Tips

(From page 3)

AWARE is a new market of a quality, general men's magazine, designed to examine foreign affairs, religion, domestic politics and economy; will seriously discuss the arts, sciences and books; will take a look at fashion, travel, sports and personalities in the entertainment world; and devote some pages to fiction by the top authors of the day. It will offer facts, ideas, satire, criticism, humor and poetry.

Joe Knefler, Editor, wants quality writing in fiction, intelligent handling of the man-woman theme primarily, but no bathroom sex; also sports and adventure stories if of exceptional quality. Word limit is approximately 1,500-3,000 words.

Articles are wanted on all subjects of interest to men: politics, jazz, sports, social subjects, satire, etc. They are well covered on Hollywood, San Francisco, records, books, fashions and travel.

Rate of payment for prose is 10c and up; cartoons \$15-\$50; rate for photographs is negotiable. Payment is within 20 days of acceptance. Queries are preferred on articles of major importance requiring research, particularly.

Editor Joe Knefler brings to the magazine a background that started in the late 20's when as

a young police reporter he ground out pulp fiction for 1½c a word. Through varying periods of his career, Knefler has been a reporter, short story writer, assistant city editor of the San Diego Union, city editor of the San Diego Journal, executive editor of Dee Publications, editor of the original Escapade Magazine and member of the exalted "egghead row" editorial department of the Los Angeles Times.

AWARE will be published in Los Angeles, with an initial national distribution of 150,000. Address is Suite 422, Halliburton Bldg., Los Angeles 17.

HARLEQUIN, a "little" magazine, has suspended publication according to Editor-Owner, Barbara Frye.

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Tips from Rod Serling

By F. A. ROCKWELL

"Study more courses on many subjects. The more a writer knows about, the more he can write about. I would advise any writer to write, write, write. Nothing helps writing like writing. The writer must observe and develop a point of view about things, issues, concepts and should never be afraid to speak out." This does not mean overloading a story with a message, for: "The primary purpose is to entertain, not to cop a plea. The purpose of TV drama is relaxation, not education. You can't be entertaining while you're trying to reform the world. The guy who tries to do this has a terrible ego"

You can trust any advice Rod gives you as sprouting from the soil of his own uncompromising honesty, for he is one of the most sincere and dynamically dedicated men in Hollywood. He's been idealistic about writing since the beginning—ever since he was injured in World War II as a paratrooper and couldn't continue his physical education career. He turned to writing as therapy, but worked hard enough to bridge the transition from therapeutic to professionally-structured writing and was soon deriving a living from radio-writing and later, TV. His sun-tanned, wiry appearance and contagious vitality still make him more like a golf pro or tennis champ than the winner of more TV Emmys than any other writer: "PATTERNS" (1955); "REQUIEM FOR A HEAVYWEIGHT" (1957); "THE COMEDIAN" (1958); and the best half-hour TV series, "TWILIGHT ZONE" in 1959 and 1960.

You've seen his credits on every dramatic show on TV including PLAYHOUSE 90, U. S. STEEL HOUR, G. E. THEATRE, ARMSTRONG CIRCLE THEATRE, LUX VIDEO, STARS OVER HOLLYWOOD, CLIMAX, STUDIO ONE, DANGER, SUSPENSE, HALLMARK HALL OF FAME, HALLMARK SUMMER THEATRE, WESTINGHOUSE SUMMER THEATRE, MOTOROLA T. V. HOUR, CENTER STAGE, MEDALLION THEATRE, THE DOCTOR, MODERN ROMANCES, FIRESIDE THEATRE, FORD THEATRE, KRAFT T. V. THEATRE and STAR TONIGHT.

He has become one of the most important persons in TV because of his strong integrity, never

F. A. ROCKWELL appears frequently in AUTHOR & JOURNALIST with articles on story techniques as well as other phases of writing. Her material is based on experience as a published author and also as a successful teacher of fiction writing classes in California. Her work has appeared recently in PEN, 'TEEN, AMERICAN MERCURY, CORONET, THIS WEEK, SIR, AMERICAN WEEKLY, EXTENSION, BETTER HOMES & GARDENS and others including poetry in POST and a forthcoming book.

waning drive and hard work and his inimitable originality. In a way he is symbolized by his own created TWILIGHT ZONE, which he himself describes as "the middle ground between light and shadow; between man's grasp and his reach; between science and superstition; between the pit of his fears and the sunlight of his knowledge—the dimension of imagination."

His success results from much more than professional ability . . . it is his reward for challenging the public's mentality, stirring its imaginative concepts, rescuing it from the sterile monotony of repetitive westerns, cornball domestic comedies and impossibly inane private eye type of TV dramas. He stimulates the intelligence instead of insulting it, and all he asks of new writers is that they try to do the same. He says "Being a writer instills you with a sacred trust. You are aware of a Godlike quality as you create conflict and solve it. There's nothing as completely fulfilling as writing something and knowing it's good."

Devotion to quality in writing always has and always will affect Rod's work whether he was writing scripts for his \$15-a-week Cincinnati radio show, "Six-Gun Serling's Western Jamboree"; creating an Emmy-award play or movie script like "PATTERNS"; creating new ideas for "TWILIGHT ZONE"; writing the 90-minute adaptation of Maughham's "RAIN" which will star Marilyn Monroe and the Frederic Marches or working on his new screenplay, "REQUIEM FOR A HEAVYWEIGHT" and "TWILIGHT ZONE."

"A writer must always have a creative feeling about his writing or he shouldn't be a writer. Actors are attracted to their profession by glamor, and then they find out that it's hard work. But the writer knows this from the beginning and is willing and ready to give it all he's got—to work, to study and never to give up or let down."

When I asked him "What do you consider the best basic training ground of today's TV writers?" he replied: "Education in all areas—not just writing. Observation, reading and just the process of writing. Because writing begets better writing."

He answered my question: "What is your advice to all unestablished writers?" with: "Write! Noth-

ing in the way of a world tour or a college education can be a substitute for writing itself. All you can do is learn to polish technique. Write and keep writing! And prepare yourself psychologically for disappointments, because you're going to get disappointments in abundance. Grow a thick skin. You're gonna get knocked plenty. At first you'll take it personally—you're going to think you're being knocked down because of yourself. But you're not. And from all this comes your ability to divorce yourself from your written words."

He feels that it's vitally important for a writer to know himself, his capabilities and weaknesses. When I asked him about his own writing methods, he confessed that he can't force himself to write anything. "Fear keeps you from writing. You can't fight a story out. I guarantee that if you sweat and worry, you'll never make it." He considers himself weak in plotting and writing-about-women and says, "I can't get close to a woman and study her emotions and what she really thinks. I can't write a love scene without blushing. I feel that I'm barging in without being invited."

When planning and writing a script, he starts with the basic concept of the story. Instead of working out scenes individually as most pros do, he wings it, letting it fly on its own power. "In the process of writing," he explained, "I break the back of it. New ideas come in, the dialogue falls into place and the technical problems iron themselves out."

Don't be intimidated by the camera when you write for TV and motion pictures. The main thing is to have a good story, well-told, and people with interesting, exciting personalities who act and talk like themselves. "If I'm writing about a doctor, he talks like a doctor. An artist talks like an artist, etc." This, of course, is contrary to Maxwell Anderson, who, when asked why his characters spoke as they did, replied, "They talk that way because I want them to."

Rod credits hamishness with his dialogue-success. He says, "I haven't an eye, but I have an ear." He tests all dialogue by reading it aloud. "I always dictate, and I dictate with gusto!" He seems to prove the truth of Ben Hecht's words from *CHILD OF THE CENTURY*: "All writers are frustrated actors who recite their lines in the auditoriums of their own skulls."

DYNAMIC is the word for Rod Serling, and, of course dynamic means changing, as every character must do in a story. Rod, too, has changed in his opinions regarding the status of TV. In 1958 when I talked to him, he was proud of television. He thought it was doing a great job of what had never been done before: pleasing 100,000 people at one time. He defended it by saying "The motion picture people who pan TV forget that before the '40's for every good movie there were 30 stinkeroos. TV has a much better batting average. When you consider TV's fine quality, there should be flags flying from every antenna in the land." Today, three years later, he admits that TV is slipping. Why? First of all, because it is losing its originality. There is a prevalent staleness, imi-

tativeness and dearth of originality. Too often, a TV show is a mere "excursion into pure boredom." He says "You write by prescription. Writers don't deliberately write bad material. They write what they're told to write." He credits the deteriorating quality of TV to four causes:

1) SPONSOR-CONTROL. Serling has been one of the most courageous rebels against sponsor-control and the ridiculous lengths to which it can go. (He can keep you in gales of laughter citing such examples as the Ford-sponsored show which blotted the Chrysler building out of the New York skyline and his script in which the line "Have you gotta match?" was cut because one of the sponsors was Ronson Lighter. That made him counter with a scene starting with "let's all go down to the wrestling lighters.") But sponsors cannot be blamed for everything that's wrong with TV, you must also blame:

2) THE PUBLIC. "People are too prone to accept idiotic husband-wife comedies, private eyes, stale, stupid stories and dramas that highlight violence." He defines violence as "a propensity for physical damage—human damage" and insists that "non-violence is not synonymous with blandness. You can write good, tough drama without violence. You don't have to have characters gouging each other's eyes out."

3) TV'S TENDENCY TO AIM DOWN—which is what killed commercial radio.

4) THE RECESSION. You can't get away from the fact that sponsor-spending has been sliced so drastically that many fine shows are not having their options renewed, whereas others can't even get started.

5) THE INABILITY OF NEW WRITERS TO RECEIVE ATTENTION WITHOUT GOOD AGENCY REPRESENTATION, WHICH THEY CAN'T GET WITHOUT CREDITS. Three years ago he told me "Good writers die aborning due to lack of exposure" and as he revealed his plans for his brand new series before it began, "TWILIGHT ZONE," he told me he hoped it would open up new opportunities for unknown writers. Unfortunately, this has not been the case and Rod has had to write more than sixty of the eighty shows thus far produced. Why? He says, "I tried to put my money where my mouth had been and invite authors to send in scripts, but we got such a morass of therapeutic writing—with no knowledge of professional structure and what really makes a story that we had to call a halt."

In this way, he stressed the importance of technique and learning the basic fundamentals of fiction and drama before you try to break into TV. For all its faults, television is the strongest most dramatic influence we have in modern American life. It isn't really too culpable when you stop to consider that it's never been ascertained exactly what TV is: 1) an entertainment medium; 2) a showcase to sell merchandise; or 3) an art form.

Perhaps clarification, improved techniques, higher writing quality and more responsible audience-discernment will help TV grow up to a truly worthwhile maturity.

Your Photo Questions Answered

By CLARENCE W. KOCH

During the past several years many inquiries have come to me from individuals wanting to know the answers to specific questions on photography for the freelance writer. I feel that many of these questions, along with the answers, would be beneficial and informative to the readers of *Author & Journalist* who wish to use their cameras to supplement their incomes from writing. Some questions can be answered in a few words, whereas others are more detailed and require a somewhat lengthy discussion. Following are both types, listed because I believe them to have the most universal interest.

Q. I have various snapshots that are pretty good, some are excellent subject material. Would a Sunday Supplement, or any type of magazine, blow them up to size if they liked the article?

A. Assuming the negatives are available, I would suggest the following procedure: Have one of the negatives enlarged to 8 by 10 to be certain a good quality enlargement can be made from the negative. Chances are it can, provided the negative was taken with a reasonably good camera. If a good quality 8 by 10 enlargement can be made, have the rest of the negatives printed contact on a single sheet of 8 by 10 paper. Let's assume you have a dozen negatives that have possibilities. If all twelve negatives can be printed on a single sheet of 8 by 10, have them printed and submit the sheet along with the enlargement to the editor. If the negatives are larger than 2½ square, two or more sheets of contact prints will be required. The editor will then mark the shots and the area he wants enlarged to 8 by 10, and return the sheets to you. Then have those which the editor selected enlarged to 8 by 10 on glossy paper. This method is the most professional, and the cheapest for the freelance.

Q. Why can't I send the snapshots I already have? Can't the magazine have them blown up?

CLARENCE W. KOCH has been actively engaged in photography since 1936 and freelancing since 1940, the past 10½ years on full-time basis. He specializes chiefly in business publications, house organs, and religious magazines. Taught photography at University of Cincinnati Evening College prior to entering service in World War II. Served three years as Photo Lab Technician with Air Force.

Mr. Koch works on both speculation and assignment, and occasionally with other writers, notably George Laycock and Erwin A. Bauer (writers for outdoor sports magazines and others).

A. Taking your questions in order, you can, but that is about on par with sending an editor scraps of paper on which you jotted down ideas for articles, or on which you wrote down what you thought to be literary gems. If the editor took enough time to read your jottings, he could have his secretary type them up on manuscript paper if he liked them well enough to use. But the odds are against his doing so. And it's safe to say the editor is adverse to having snapshots blown up. In fact, he couldn't do it with the snapshots themselves—he'd need the negatives. It's almost impossible to look at a snapshot and know what quality enlargement could be made without seeing the negative.

Q. Why can't you tell from the snapshot itself?

A. Because snapshots are printed on an assembly line with automatic equipment, and usually are printed the same size as the negatives. Snapshots are at best a compromise. What may turn out to be a poor snapshot, may, if the negative were printed individually, produce an excellent enlargement. On the other hand, what may appear to be a first-class snapshot, especially if made from a box camera, would "fall apart" if enlarged to 8 by 10.

Q. I have a good camera but I can't work closer than about four feet. When I have only a small section of the negative enlarged, the print doesn't seem to be real sharp. What can I do, if anything, to get a larger image on the film?

A. You can get a "close-up" or "portrait" lens to slip over your camera lens. Different "strengths" are available so that with the strongest you could probably work as close as twelve inches. Be sure, however, to read carefully the instruction sheet packed with the lens, otherwise you won't get sharp pictures.

Q. In taking pictures of stationary objects indoors at night, is it better to use flash bulbs or photoflood lamps?

A. I would suggest photoflood lamps for one good reason: you can see exactly how effectively your picture will be lighted before you take it. If you've never taken pictures with photoflood lamps, here's a suggestion you may wish to follow for a starter. Use two photofloods, one off to the side and about two feet higher than the camera but closer to the subject than the camera. Place the other lamp right next to the camera. You'll find this set-up gives nice modeling and good shadow detail. Later on you may wish to alter this set-up slightly for special effects, but I can recommend it highly for the beginner as it is practically foolproof and gives excellent results.

Q. How do I know how much exposure I should give with the lighting set-up you suggest?

A. If you have no exposure meter, the sheet packed with the film gives approximate exposures for using photoflood lamps at different distances. The lamp manufacturer also has that information printed on the carton containing the lamp. Or, without this information, in an emergency, use the old technique of "bracketing" your exposure. That is, take three shots, one with the exposure you believe to be correct, another exposure of one-fourth that amount, and one four times the original exposure. It's almost a certainty that one of the prints made from the negatives will be correct, but if not, at least you'll know approximately how much more or less exposure should be given with future set-ups using the same lighting.

Q. Should I use different type films for different subjects?

A. I would strongly recommend using but one type film for all subjects until you're thoroughly familiar with, and completely understand, the working characteristics of the film. A good all-purpose film that can be used both indoors and outdoors in cameras larger than 35mm is either Kodak Tri-X or Ansco Hypan. For 35 mm cameras, I'd use Plus-X.

Q. Sometimes when I shoot at 1/25th second, my pictures aren't sharp. Why?

A. It's difficult to hold any camera absolutely still at 1/25th second. Even though the contact prints appear sharp, you may find the enlargements show camera movement. Next time try this method for shots of 1/25th second or slower. Stand with your feet spread slightly apart. Then, with the camera braced firmly against your body (if you're using a reflex type camera), or against your forehead (if you're using an eye-level type camera), take a deep breath, exhale a little, then hold your breath. When you release the shutter, *squeeze* the release gently, don't push it. Better yet, use your camera on a tripod or some other solid support for exposures of 1/25th or longer.

Q. What about color snaps? Can they be used for black and white publications?

A. How I dread that word "snaps"! Whenever I hear the word I conjure up in my mind little Sury taking a picture with a box camera of Aunt Molly in the back yard. Anyway, nowadays commercial photofinishing establishments are equipped to make black-and-white photos from color "snaps." If you have a Kodacolor negative, a black-and-white enlargement can be made directly from the negative. If you have a color slide, or a larger transparency, a black-and-white negative can be made from it, and then an enlargement made from the negative.

Q. Can't the publication do it? How in blazes do we know what equipment a newspaper or magazine is likely to have?

A. Yes, the publication could do it if it had the darkroom facilities. But to have them do it would be defeating your own purpose, the same as if you submitted just an idea to a publication and said, "Now go ahead and write the article." Most publications want—insist on—the finished product.

As to what equipment a publication is likely to have, we can assume that all newspapers have complete photographic facilities as well as a staff of photographers. It's rough for the freelance to compete with newspaper photographers on their own paper.

We can assume also that the large magazines, such as *Life*, *Look*, *Saturday Evening Post*, and the other "big boys" have their own photographers and darkrooms. But for every one of these there are hundreds of publications which use photos but which have no facilities for taking or developing pictures. These include house organs, business and religious magazines, trade journals, and many—or most—of the smaller but popular magazines.

Q. Some articles cannot be illustrated with photos but require a sketch. How about that?

A. Almost all publications have artists or draftsmen who can convert your simple sketch into a more elaborate one suitable for publication. Usually every publication has at least one such full-time member since he requires only a small working space, and a minimum of equipment. A fully equipped darkroom, on the other hand, would require several hundred square feet of space, a staff of workers, and an initial and operating expense of thousands of dollars.

Except for a working drawing for a construction project, the vast majority of magazines prefer photos to sketches. Publications have proved photos to be far more convincing to the reader.

Q. Well, you certainly kicked that question around. Now get down to brass tacks and answer these specific questions. For a sketch, what size and type of paper should the illustration be on? Any certain type of ink? Approximately what area of the paper should contain the illustration?

A. Thanks for your kind words. For a sketch use regular manuscript paper, 8½ by 11, of a reasonably good bond, and of about 20-pound weight. If dimensions are included in the sketch, be sure they are accurate and legible. If possible, type them in. Use black ink for the sketch, preferably India ink. Center the illustration on the sheet and use about the same margins you'd use for a manuscript: about one inch all around. These suggestions are for unfinished sketches which the publication's artist would use as a guide for the finished illustration. If, however, you are submitting a finished sketch, you'd probably want to use a lightweight card stock, or illustration board, and draw the sketch to scale.

Q. I thought you were a photographer. How do you know so much about sketches?

A. I don't. I called up a magazine for the information.

Editors Are Too Kind!

By ROBERT E. WOLSELEY

It never may have occurred to you, as a writer, that editors could be killing you with kindness. But some are—in a literary sense.

For a long time writers have complained that editors do not tell them why they reject their manuscripts or do not praise them for what they have done well. Perhaps this murmur has gotten through to a lot of editors, because as rejection letters now show, they are being exceedingly kind.

My point in this article is that they are overdoing it. And, I think, to the ultimate harm of many of the writers concerned. I am suggesting that writers take their complimentary, kindly rejection letters not too seriously and instead seek some hardboiled criticism from where it may be got.

On what do I base this? In the letters received by certain writers in the past year or so from the editorial departments of many of the nation's most prominent periodicals. I am able to see the correspondence because in my university teaching and writers' conference work authors send me their "sick" (i.e., rejected) manuscripts and ask me for advice on how to cure them (the scripts, not the writers). These writers are strangers to me before they enroll in my classes or workshops.

Let me cite a typical example. I have seen dozens like it in the past year. An inexperienced writer sent me an article about a gifted but handicapped person who overcame the obstacle with courage and persistence. This is one of the clichés among article subjects today. It had been turned down by ten of the top markets, including such periodicals as *Ladies' Home Journal*, *Reader's Digest*, *McCall's*, *Good Housekeeping*, *Coronet*, and the *Saturday Evening Post*. The script was a sincere but totally amateurish piece of work. Largely a collection of quotations in praise of the person it was about, it also carried some matter-of-fact biographical information. Lacking anecdotes, incidents, conversation, and direct description, it was minus many basic facts at that. The whole piece was vague and toneless, the work of a loving relative. Although sincere and appreciative, it was only a start on an article, little more than raw material for one.

Roland E. Wolseley is chairman of the Magazine Department in the Syracuse University School of Journalism, director of the university's annual writers' conference, and faculty member of various other summer conferences. He is author or co-author of 15 books, including *Critical Writing for the Journalist* (Chilton, 1959); his latest, with L. R. Campbell, is *How to Report and Write the News* (Prentice-Hall, 1961). Professor Wolseley has contributed articles to the *Saturday Review*, *The Nation*, *Illustrated Weekly of India*, and more than 100 other periodicals.

OCTOBER, 1961

But what did the editorial staffers of big time magazines tell the author? I saw several of the letters and was told the rest were similar. Wrote a sub-editor on one internationally famous general magazine:

"We have read your story with real interest . . . and with the highest admiration for _____. But, unfortunately, we cannot use the article at this time. We're so surfeited with usable biographical material we must reluctantly turn down many fine tributes to worthwhile people."

"Our gratitude just the same for your thought of _____. "

Perhaps this was form rejection letter No. 33. But I saw others to other writers that were definitely tailored to their material. In any case, it is kindly and encouraging in tone.

What would any beginning writer make of this letter? He has heard that to receive one instead of a rejection slip is a mark of progress. He is told in it that his story was "read with real interest," sees that it is grouped with "usable biographical material," and reads that ". . . unfortunately we cannot use the article at this time." Note that last phrase, "at this time." Perhaps later? he thinks. He certainly believes he has done a fairly competent piece of work and sends it out again, only, as in this instance, to be told no most gently nine times more. He cannot understand why, if it is *that good*.

Naturally I am well aware that editors cannot take time to criticize each of the thousands of pieces of copy sent to them annually or even do so with a fraction of them. But this does not mean they need to give undue encouragement, as did another editor, this one connected with a specialized magazine with about a million circulation, nevertheless. After saying that the publication could not use the piece she added:

"It's our loss, I assure you, and we hope you'll submit this material to other good magazines, for it certainly deserves publication." In no sense did this article deserve publication. One can only conclude that the editorial office hadn't looked at it closely or that the editor in question was kindly intentioned and perhaps overly concerned with good public relations. An author spurned, after all, is a subscriber burned, perhaps.

Then what should editors do? Criticize if they can, but if they cannot, which is likely, then at least not give undue and unmerited encouragement. To reply impartially is at least both honest and kind. It is possible to say that the work cannot be used and stop there. This is not satisfactory to the writer, but is better than overdoing the appreciation and pushing the writer into false hopes.

Most writers need taskmasters and hard ones at that. Some of my adult students complain about their writers' clubs because they say the leaders are afraid to be harsh critics or say anything derogatory. Consequently most members go year in and

year out without publishing anything. A medical doctor's most intelligent patients are those who go to him to find out what is wrong, and not to be told, for fear of hurting their feelings, that they are in fine health when they are not. Similarly writers and the judges of their scripts. Intelligent writers want stringent criticism and do not want to be deceived or overly encouraged.

If rejection letters are turning into undependable guides, as I think many of them are, writers need to seek other clues to the quality of their performance. Such as? Such as competent leaders of writers' clubs and writers' conference workshops, teachers of writing classes in adult as well

as regular education, and professional writers willing to serve as coaches. Usually such people are not likely to be too timid and too kind or fail to be frank with the aspiring writer, although the best coach knows just how severe to be and how to say encouraging words at the right time. They can be most helpful when honest, but they generally accompany the penetrating advice with gentleness, like a really painless dentist.

Once you have found such a kind but incisive coach, trust him as you would your doctor or pastor. And don't take the busy but over-kind editors too seriously. In sparing your feelings they do nothing to improve your technique.

Are Religious Markets for YOU?

By JOHN A. STRALEY

Why do you want to write for the religious magazines, anyway?

Is it because (a) you want to witness your faith and feel you can reach thousands of people through the printed word, or (b) you've never written for publication and feel it would be an interesting field to try or (c) you've sent stories to the secular press with no response except rejection slips and you think the religious markets would be easier to hit?

If you're in class (a), accept a handshake and some applause from this writer and the hundreds of others who are feeling and doing likewise. Most of them are women. Editors can't tell you why. Maybe the answer relates to that age-old doggerel:

"In the world's great field of battle,
In the bivouacs of life,
You will find the Christian soldier
Represented by his wife."

Another reason, perhaps, is that as a survey re-

vealed at a midwest conference of Christian writers a few months ago, the most consistent recipients of checks from the editors were the wives of ministers.

Now let's look at the (b) classification. Never written professionally, but you want to try? You're going to have to learn to write, from the idea to the finished product. If you're the type that would start playing golf without a single lesson from your Club pro, go ahead and try. If you believe in learning to walk before you try to run, take some lessons. You'll save a lot of time, many heartaches, and the accumulation of enough rejection slips to paper a room. One heartless editor years ago, when he received a letter from a would-be writer asking what she should do in such a case replied "Paper a room."

There are, fortunately, two outstanding courses in religious writing easily available (you can choose between fiction and article writing in either course). One is given by Christian Writers Institute at 33 South Wacker Drive, Chicago 6. Miss Janice M. Gosnell is the Director and will send details on request. The other course is conducted by Christian Authors Guild at 1703 Chestnut Street, Philadelphia 3. Address Associate Director Mrs. Margaret S. Ward.

Either of these organizations will supply, to students and graduates, market lists and bulletins giving up-to-date news about the religious writing field. Free criticism of a reasonable amount of your graduate work is included in the price of a course.

What about our friends in the (c) group? Are they correct that the religious publications are "easier to hit" than the secular? If our friends are thinking of secular slicks—*Sat Eve Post*, *McCalls*, *Red Book* and the like—they are probably correct.

Why is this?

The "Come to Realize" Story is Acceptable
The big reason is that the religious editors will

John A. Straley had a great deal of success in the air-war pulps and detective action yarns, then, "Always having been interested in Sunday School and church work, I turned to the religious field as a market, with a reasonable percentage of sales. I imagine I should say I am one of the writers in what I called Class A in my article." Of course, he does other writing, too: edits The Bawl Street Journal (an annual burlesque of The Wall Street Journal), runs a column of humor for Investment Dealers' Digest for which he also writes the Investment Companies Section and other things, and sometimes writes a non-religious story (usually police) for a change of pace. "My humor column has brought me quotes for Readers' Digest and other publications." What About Mutual Funds? was published by Harper & Bros. in 1954 and is now in its second edition.

buy the "Come To Realize" story, whereas any secular magazine would be extremely unlikely to do so. For those who just came in (to the writing business, that is) the Come To Realize story is where a protagonist meets no particular conflict and has no dominant character trait tested, but just sort of moseys along for a few pages and without any particular flare-up of action or emotion simply figures "Maybe good old Soanso was right, after all, and I should do this-and-such."

The reason you can sell these stories to religious magazines is that 90% of them deal with the conversion of some character to the particular brand of faith the magazine or author espouses. A huge percentage of the stories are basically something like this: Character A hates or envies or looks down his (or her) nose at Character B because of B's impeccable morals, etc. At the climax, A is won over to B's faith due to a generous, brave or noble action by B. Character A usually expresses the feeling "You've got something I haven't. Something I need. Help me to know more about it." These are Come To Realize stories, but they are a sure-fire formula for many (not all) of the religious publications, particular those aimed at teen-agers.

Of course, the matter is over-simplified just above. You would have to create believable characters and in some manner convince the reader that the result was worth while from the standpoint of the time he had spent reading your yarn.

This conviction on the part of your reader calls for, among other things, what your instructor in a writing course would probably define as "Story Significance." Years ago, at one writing class, an instructor gave this problem: "A little girl has a kitten which climbs a tree. She calls and calls, but the kitten will not come down." Obviously, he pointed out, this is no story, so he asked for additions to intensify reader interest.

"Suppose," suggested one student, "that the kitten was very valuable, and was going to be shown that evening with a \$1,000 prize in prospect?"

"Good," said the instructor. "What else?"

"It might be," another student added, "that the little girl's mother desperately needed an operation. The family was poor but if they got the kitten down and it won the prize they could pay for the operation."

In other words, build your story to sound worth-while. Write one you can believe in yourself—one that interests you as a person. If it doesn't, file the idea for later inspiration and try something else.

In the text above, this writer deliberately introduced dialogue in order to show how much more interesting it is than straight narration. Never forget this when you are writing. Readers will believe what likeable or interesting characters say much more readily than what you, as an author, think or say. A sure mark of the amateur is to interpolate thoughts expressed as your own ideas.

Let's see how we can make a couple of minor

characters in a story describe another character so that she seems real. Assume that your hero, Dr. Brotherly, a widower and principal of a high school, is smitten with one of his teachers somewhat below his own age. Seated in his office after the morning classes, through an open window he hears two of the schoolboys discussing the teacher. Your dialogue might run something like this:

"Know what I heard?" Shorty Lewis chuckled. "Outside the teachers' lunchroom just now I heard them saying Doc Brotherly's making a play for Amy Dawn."

"Wouldn't blame him." This was husky, freckle-faced Bud Grice. "Some quail. A real looker, huh?"

"Man, she's the most," came the now-bass, now-falsetto tones of Shorty again. "And built? From the back, you'd take her for a teenager." He snickered. "The other night I heard my old man say—"

"What it takes, she's got," Bud broke in. "I hear she was a Lieutenant in them WACs during the war. And listen! Did she ever turn them big green eyes of hers on you? Makes you shiver, kind of."

We can learn one more thing from the above illustration. Be careful you know the limitations of the publication you're slanting for. In the original version of the above, Shorty Lewis concluded his second remark with "The other night I heard my old man say he could go for her, himself." This brought the story back with record speed, accompanied by a lifted-eyebrow note from a lady editor.

Learn the Taboos

This brings us easily and naturally to the subject of taboos. A taboo, freshmen, is anything that for some reason an editor doesn't think his readers would like to see in his publication. He may have a perfectly sound reason for this, something as obvious as the omission of obscene or profane wordage. Each magazine has its own *verbotes*. Among most of the publications you will be writing for a character connected with a circus, carnival, or the stage will bring a quick rejection slip, although some will take a character formerly so connected but who is now using his or her talents in a different field. A magician, for instance, might have left the stage and be using his tricks to dramatize for Sunday school and church-affiliated groups certain of the underlying principles of his religion.

Just to try out the feeling on one general taboo, this writer queried nine editors. Stamped reply envelope was enclosed, of course, as well as a little form on which they could indicate their answers without bothering to write a letter. As one man—or woman, as less than half of them were men—they replied that they would not use a story with a circus background. So watch your backgrounds. Watch the detail, too—don't have your heroine appear in Toreador pants or a provocative neckline. And watch your vocabulary, too. Teenagers, for instance, must talk like teen-agers (or whatever way the editor thinks they do or should talk) but there is a fine, invisible line in each editor's mind beyond which he will not go.

Just as an example: teen-agers of a secular bent

may refer to a high school dance as "a local hug and shuffle," but one story of this writer's was published with that expression changed to "a school play." That brings up another important point. Most of the religious magazines will not countenance dancing. However, for your vocabulary, get the range of your special target by absorbing its particular brand of language.

One more thing to watch in submitting a story is whether or not the magazine is non-denominational, or is representative only of one denomination or sect. Just to give you an idea—Episcopalians churches are run by Vestrymen; Baptists by Deacons; Methodist by Trustees. To confuse the issue still further, Presbyterians have Elders, Deacons and Trustees. Names of the official young peoples organizations in these churches also vary.

As to publications, all of the sects and denominations seem to have one or more. A count of 148 current in 1960 showed this breakdown: Non-denominational, 30, Baptists and Methodists, 16 each, Lutheran 10 and Presbyterian 5. In the lists reviewed there were also more than 20 additional sects or denominations which publish. The 148 magazines tallied represented age group readership from 13 to adult. Magazines for younger groups were not included as this author is not familiar with them. However, the needs of those are available from the same sources as list publications catering to older readers.

It should not be thought from the above that there are 148 Christian magazines to which any one piece you write may be sent with hope of a sale. Depending on your subject and your skill, you would probably find that you have four or five possibilities in the adult field, and for teen-age-up readers perhaps a dozen, on any given story written with that age group in mind.

Employ Christian Emphasis

In addition to all of the above, the matter of Christian emphasis must be observed. Some of the magazines—and this applies both to the writing of articles and fiction, like what is practically a dramatized sermon. Others allow the plot to carry the emphasis without, as one Chicago editor of a slick-paper magazine told this writer, "beating the reader over the head with it." Only by reading and studying the magazines will you be able to tell which are which.

Somewhere along the line in your story, whether you are writing for a secular publication or the religious group, there must come a time when it looks as if all is lost and the hero or heroine must be defeated. This phase of your brain child should come as near the end as possible, and your instructor will probably call it something like the Moment of Dark Despair.

Let's go back for a moment to the kitten in the tree. As the stricken family watches it tries feebly to descend, only to topple from one branch and cling to another lower down, mewling pitifully. Simultaneously a phone call taken by the ailing mother informs one and all that animals competing that evening must be in the arena with their

handlers by 6 p.m. It is now 4 p.m., the kitten has to be groomed and the family has no way to be at the arena by 6 p.m., anyhow. All seems lost.

However, as the old grade school readers used to put it, "Galloping down the long, dusty road from Winchester, his black horse white with foam, came—." For your purpose you'll want to convert General Sherman into the little girl's Uncle Joe and the foaming black charger into whatever type of automobile you happen to fancy. Naturally, this ending will have to be planted. It would be necessary to have had, as Mark Twain would have put it, "considerable prayin' goin' on." Or, perhaps the little girl or the mother had written a letter (forgotten in the excitement) to Uncle Joe telling him about the pet show and inviting him to be their guest. In slanting this for a juvenile audience, you'd probably want him to shower the little girl with gifts before he drives them to the arena.

For the adult reader, you can turn the kitten into a sinner the hero or heroine is trying to save, and build along the same lines. There is one thing about adult readers of religious magazines which should be given weight in writing for them. They are a pretty "hep" bunch as far as things Biblical are concerned. It's no secret to them that Dan and Bersheba were not brother and sister. Many of them know their Bibles, and admire the work of a writer who knows they know. However, adult or young person, the author who correctly uses a reference to scripture, or an actual quote, adds authenticity to his work.

Editors Need You

Let nothing that has been said here be considered as unduly critical of editors. To let you in on a secret, they need you as much as you need them. Maybe more. If you don't sell you won't starve, if an editor can't keep a reasonably good stable of writers producing he'll be out of a job. Having worked both sides of the street for many years, this writer makes one simple request. Send a stamped and addressed envelope when you ask an editor something, and don't expect him to favor you above other writers by breaking his publisher's rules.

Should we be able to sit down for a quiet lunch together, you'd be apt to ask "How did you break into the religious writing field, and what's the quickest way for me (meaning you) to do it?" This writer would reply "Write about something familiar to you." Should you ask how this worked out in his case, he might summarize for you the origins of his first three sales in the religious fiction field.

No. 1: As a development of a course he took as a refresher, having written no fiction for many years, he built a story around an Air Service (as it was known then) pilot in World War I who was a Christian at heart but afraid to witness. How a new man who joined the squadron brought about the Veteran's forthright stand for his faith made the story.

No. 2: A girl who worked in an office with the

writer said that the woman in charge of the steno pool "gave her a pain in the neck." Question: could hating anyone really cause physical pain? Psychiatrists say so. When the girl began to "return good for evil" she not only lost her neck pains but won the brother of the woman boss.

No. 3: On the old family farm was a stone milkhouse dating back to Revolutionary days. In it were springs, and the water escaped through a hole in the foundation large enough for a boy to pass through but not for a man. Tough character escapes from jail, threatens boy, whose dad and the hired man have gone away for the day. The boy tricks the criminal into chasing him into the milkhouse, escapes through the hole and locks him in, thus winning a reward assumedly large enough to pay for an illness afflicting his mother.

How to Get Started

"All right," you say. "I want to write for the religious magazines. How do I get started?"

First, gather all the market lists you can find in the writers' magazines. Get them in libraries, or buy back numbers from the publishers, who will be glad to tell you in which issues such lists ran. Study the lists carefully, and choose a magazine catering to the age group you feel best qualified to handle. (Usually it will be one in which the stories interest you most.) Pick a weekly magazine rather than a monthly as it gives you four times as many chances for a sale. Select a nondenominational publication to avoid the hazard of tripping over restricted or non-applicable titles.

Then write the editor (if you haven't his name just say "Fiction Editor" or whatever area you are shooting at), enclosing a dollar and asking for sample copies of his magazine. Say you want to write for him and be sure to ask if he has a booklet or leaflet of Instructions to Authors. Most of them have. As you study the sample copies read them more than once, so you will absorb the style, and read everything in the magazine to sense its general philosophy. Study the ads, to see what the readers like and what appeals are apt to impress them.

Start your "I'll Sell Them Some Day" list with the top religious magazines. Top word rate to you, that is. Try your material on them, and if it comes back send it to editors who pay less. As you get closer to sales, you'll find on your rejection slips hand-written or typed notes like these: "Not quite for us, but we'd like to see more of your work," or "A good story and well written, but not appropriate for our age group."

Finally, after a few sales to some one publication, you'll receive an accolade worded something like this: "We like your character Jerry Jordan. How about outlining for us a series with him as the central character?"

Here's hoping that day will come to you soon.

RELIGIOUS PUBLICATIONS

The market list covers adult religious magazines that express a willingness to consider freelance material. Religious magazines for children and youth are listed in the Juvenile Market List in the February *Author & Journalist*. Markets for religious books are listed in the Book Market List in the August issue.

As usual in *A&J* lists, the letter in parentheses indicates the frequency of publication; the figure following is the single copy price in cents. For instance (M-25) means monthly, 25 cents a copy.

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, with some emphasis on moral principles, 1,700 or 2,700; short modern verse. Rev. Thurston N. Davis, S.J., Editor. 1½c. Acc.

American Judaism, 838 Fifth Ave., New York 21. (Q-50) Fiction used rarely—to 1,000 words on subjects relevant to Reform Judaism and particularly the American Jew. Articles to 1,000 on aspects of Reform Judaism in America on other parts of the world, and on subjects of general Jewish interest. Some verse. Paul Kresh, Editor. \$25-50 an article or story, verse 50c line. Acc. Query.

American Tract Society, 513 W. 166th St., New York 32. Henry G. Perry, D.D., Editor. Religious tracts, 500-750 words. Material of an evangelical nature. \$10 per Ms. pub.

The American Zionist, 145 E. 32nd St., New York 16. (M exc. July, August) Articles of 1,600 words on events in Israel and problems facing the Zionist movement. \$25 per article, on publication. Query.

Annals of Good St. Anne de Beaupre, Basilica of St. Anne, Que., Canada. (M-15) Articles of wide reader interest, Catholic in tone, not necessarily religious, 1,800; wholesome fiction, generally avoiding slang, 1,200-1,800. Rev. R. Fouquet, C.SsR. 1c. Acc.

The Apostle, 23715 Ann Arbor Trail, Dearborn, Mich. (M-20) Fiction 1,500-1,800; Catholic slant preferred, but any good tale will be considered; no Pollyanna stories or cliché stuff. Articles, preferably with photos, 1,500-1,800; Catholic slant material, profiles of interesting or prominent Catholic personalities, human interest material, etc. Very little verse. Rev. Heinrich Hubert, C.M.M., Editor. To \$25 on article or story. Verse about 20c a line, but never more than \$5-\$6 for a run-of-the-mill poem. Acc.

The Ave Maria, Notre Dame, Ind. (W-20) Fiction 1,500-3,500 words, general adult, high literary quality. ("Though a religious publication, we do not want stories that end in a miracle.") Articles 2,000-3,000 words general articles, commenting on social problems, current events; popularly written devotional and doctrinal articles with Catholic viewpoint; service articles of interest to family audience; light touch articles with family slant; contemporary and historical biographical articles also accepted, but should be more than a rewrite of encyclopedia material or publicity handouts. Poetry, general and religious themes, up to 16 lines. John Reedy, C.S.C., Editor. 1½c basic rate, poems \$5. Acc. Now so urgently in need of fiction as to go to 5c a word for exceptional material.

The Banner, 1455 W. Division St., Chicago 22. (M-25) Family, self-improvement, historical articles about 2,500 words. Peter A. Flolek, C.R. 1½c. Acc.

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; unusual life stories related to church and community life, 1,000-1,200. Also fiction and articles for four

story papers for primary, junior, teen, and young people age groups. Glenn H. Asquith. 1c. Acc.

The Canadian Messenger, 226 St. George St., Toronto, Ont., Canada. (M-10) Short stories, Catholic atmosphere, bright pointed, but not preachy; articles on Catholic doctrine or practice; 1,500 preferred, 1,800 maximum. Short religious verse, 50c line. Rev. C. C. Ryan, S.J. 2c. Acc.

The Catholic Digest, 44 E. 53rd St., New York 22. (M-35) John McCarthy, Exec. Editor. Always in the market for articles on leading Catholic personalities, particularly those in governmental, political, business and entertainment fields. 2,000-2,500 words. Interested in stories for City Series. Most of the major cities have already been run but still interested in foreign or American cities of 500,000 and 1 million population where a good segment is Catholic. Stories on general subjects pertaining to life here and abroad. \$200 and up. Query.

The Catholic Home Messenger, Confield, Ohio. (M) Fiction and article 1,800-2,000. Fiction should be timely or deal with social and family problems. Articles on biography, travel, and current events, cultural matters, etc. Picture stories—7-8 photos, 300-600 words. Fillers and cartoons used occasionally. Rev. Mario Gandolfi, S.S.P. 2c up. 1st of month after acc. Sample copy available on request.

The Catholic World, 401 W. 59th St., New York 19. (M-50) General fiction of high quality to 2,500. Articles on current problems reflecting contemporary Catholic viewpoint in national and international affairs, literature, science, education, etc. Short verse, Rev. John B. Sheerin, C.S.P. About \$7.50 a page. Pub.

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. (Q-\$1.25) Jewish and minority problems. Fiction, poetry, and essays on cultural, theological, economic and sociological themes. Benjamin Weintraub. 1c. Acc.

The Christian Advocate, Methodist Publishing House, 740 Rush St., Chicago 11. (Every other week.) Ewing T. Wayland, Editor. Articles for pastors on preaching, pastoral care, worship, church administration, architecture and building, evangelism, missions, music. Leland D. Case, Editorial Director, James M. Wall, Mng. Editor. Acc.

The Christian Century, 407 S. Dearborn St., Chicago 5. (W) Religious and social-conscious articles 1,500-2,500. Varying payment after pub. Use high quality verse, no pay. Harold E. Fey.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Interdenominational magazine specializing in material of interest to Christian laity, with strong emphasis on community service. Fiction of Christian appeal. Articles on individual or community problems of religious or moral implications. Shorts and anecdotes offering lesson and drama. All seasonal material should be submitted five months in advance. Full length stories and articles, \$50. Acc.

The Christian Home, 201 Eighth Ave., S., Nashville, Tenn. (M-20) Articles 1,000-2,000 on family relationships; child guidance; stories 2,500-3,500, of interest to parents of children and teen-agers; verse; photos of family groups. Stories and articles 1½c, verse 50c a line. Acc.

Christian Life, 33 S. Wacker Drive, Chicago 6. (M-25) Short stories 1,500-2,500. Also narrative adventure of some length. Articles of news interest showing how God is working in and through people, working in churches, Sunday schools, etc., to 1,500. Photos. All material should appeal to evangelical Christians. Robert Walker. 2c up, photos \$5. Pub.

Christian Living, Mennonite Publishing House, Scottdale, Pa. (M-25) Stories of 1,500-3,000 words applying Christian principles to everyday situations in home, community, business. Articles 800-2,500 relating Christian principles to life problems, especially through creative ways of sharing with others and grappling with social evils such as race prejudice. Verse. Photos. Articles and stories to \$10 per thousand words, verse to 15c a line, photos \$3-\$6. Acc. Daniel Hertzler, Editor.

The Christian Mother (formerly *Mother's Magazine*), David C. Cook Publishing Co., Elgin, Ill. (Q-50) Articles to 1,500 words appealing to mothers of children baby-8; may deal with spiritual growth and religious or moral training of children; Christian homemaking, outstanding Christian mothers personal faith as applied to everyday living; photos desirable. Humorous or inspirational fillers. Poetry with Christian tone, slanted to young mothers. Mrs. Charles Medearis, Editor. Varying rates, poetry 25c a line up. Acc.

The Christian Parent, 1 Penn Ave., Glen Ellyn, Ill. Articles and stories on family life, education and parent training, 500-2,000. Some serial stories. MSS with Christ-centered content get preference. 2c a word on acceptance.

The Christian Science Monitor, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, to 800; forum to 1,200; poems, jokes, fillers, photos. Erwin D. Conham. Modest rates.

Christianity Today, 1014-22 Washington Bldg., Washington 5, D. C. (Bi-W) A limited market for articles about 1,500 words on the thought and work of the Church in the world from an evangelical Protestant perspective. Some verse. \$25-\$50, poems \$5. Pub. Query on articles.

The Christlife Magazine, 1210 Fifth Ave., Monroe, Ill. (M-10) Christian fiction of about 2,000 words of interest especially to young people. Articles of 1,000 words on any subject approached from the Christian viewpoint. Fillers. Verse. Photos only to illustrate stories or articles. George M. Strombeck, Editor. ½c on pub. Varying rates for verse and photos. Pub.

Church Business, 1339 W. Broad St., Richmond, Va. (Semi-A) To 800 words on programs and tried plans to increase efficiency in conduct of church work and to extend the influence of the church (Protestant). Miss Mary M. Cocke. No fixed rate. Pub.

The Church Musician, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. (M-20) Some fiction—must be related to church music and under 1,500 words. All types of articles 500-1,500 words dealing with choral music, hymnology, instrumental music, organ, piano, orchestra, church music and musicians, interests and activities. Some music programs. Original music for church choirs and children's choirs; arrangements of hymns. Some verse. Some fillers. Cartoons. W. Hines Sims. Approx 2c, poems \$3 and up, cartoons \$5. Acc.

Columbie, P.O. Drawer 1670, New Haven, Conn. (M-10) Short stories 2,500 words. Articles on science, history, religion, sport, business; articles of general current interest or special Catholic interest. Query on articles. Short verse. Photos only with articles. John Donahue. \$75-\$200 a story or article, \$10-\$15 a poem. Higher rates for especially desirable material. Acc.

Commentary, 165 E. 56th St., New York 24. (M-50) Jewish life and religion, general, literary, political, and sociological. Short stories of high literary quality. No verse. 3c. Acc.

Congress Bi-Weekly, 15 E. 84th St., New York 28, N. Y. (Bi-W-15) Personal essays; book, play, movie reviews of Jewish interest—800-1,000 words. Articles topical, factual, or opinion on issues of interest to liberal Jewish readers, 1,500-2,500 words. Samuel Caplan, Editor. \$7.50-\$35. Pub.

Conquest, 6401 The Paseo, Kansas City 10, Mo. (M-15) Fiction to 2,500 words—religious content and character but not preachy; real life situations with solid moral outcomes depicting the Christian faith in action. Short stories (one per issue) to 2500 words. No serials. Articles 1,000-1,250 words, illustrated if practicable; overstocked with general informational material but needs devotional pieces (not sermonettes) with evangelical interpretation. J. Fred Parker, Editor. \$6 per 1,000 words, verse 10c a line, photos \$2-\$5. Acc.

Council Fires, Christian Publications, Inc., Third and Reily Sts., Harrisburg, Pa. Weekly paper for high

school and college students. Fiction or biographical or missionary stories 1,000-3,000. Must have definite spiritual lesson. Payment varies. Acc.

Crosier Family Monthly, Onamia, Minn. (M-25) Rev. Robt. H. Fix, OSC, Editor. Fiction that is wholesome but not preachy, on family life and related problems, general interest items but especially on family life. 1,500 words. 2c-5c. Acc. Photos, 8x10 glossies, \$4-\$10. Photo stories, photos \$4-\$10, text 2c-5c. Line Drawings and Wash Drawings, about \$25 per piece. Cartoons \$5 for exclusives. Fillers, 250 words, 2c-5c. No verse.

Crusader's Almanac, Franciscan Monastery, 1400 Quincy St., N.E., Washington 17, D.C. (Q-50) Fiction 1,500-2,000 words: Biblical or Crusade settings; background of history and the sacred shrines of the Holy Land; also modern settings. Articles to 2,500 words on the Holy Land, its people and shrines—history, travel, folklore, religious rites, biography, etc. Original photos within magazine's field. Rev. Father Terence, O.F.M., Editor. 2c, photos \$1.50. Acc. Query.

Daily Meditation, P. O. Box 2710, San Antonio 6, Texas. Metaphysical and inspirational articles, Mayan archaeology and discoveries, non-sectarian religious articles teaching the power of prayer or with metaphysical slant, 750-1,700; fillers up to 400 words. Exact word count must be given on each manuscript. No fiction. Reports in 60 days. Rose Dawn, Editor. 2c-1c. Some poetry 14c a line. Acc.

Extension, 1307 S. Wabash Ave., Chicago 5. (M-40) Published by the Catholic Church Extension Society. Short stories, 2,000-6,000—romance, adventure, detective, humorous; six-installment serials 5,000 an installment; short-shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Family Digest, Noll Plaza, Huntington, Ind. (M) Articles on all aspects of family life. No fiction. John F. Fink, Editor. 3c up. Acc.

Friar: Franciscan Magazine, Butler, N. J. (M-35) General and religious articles to 3,000 words. Rudolf Harvey, Editor. Varying rates. Acc.

Home Life, 127 Ninth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1,500-3,000 and feature articles of interest to home and family groups. Christian viewpoints, 750-3,000 words; short poems of lyric quality, human interest, and beauty. Occasional photos. Fillers, cartoons, and cartoon ideas. Joe W. Burton. 2c up. Seasonal material needed eight months in advance.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah. (M-50) Stories of high moral character, 1,000-2,000; short-shorts 500-800 words. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2,000. Photos of striking and romantic simplicity for frontispiece and cover use. Poetry to 20 lines. Doyle L. Green, Managing Editor. Features, short-short stories \$25 to 3,500 words. 2c a word, poetry 25c a line. Acc.

Issues, American Council for Judaism, 201 E. 57th St. New York 22. (3 times yr.) Articles to 3,000 words, written with some awareness of the ideological and political factors involved in American policy in the Middle East and the status of Jews and Judaism in the U. S. "The point of view of this organization may be designated as anti-Zionist, although we are in no sense anti-Israel." Bill Gottlieb, Editor. Payment, by arrangement, around 3c.

The Josephinum Review, Worthington, Ohio. (Semi-M-15) Illustrated articles on the unusual in American life of appeal to average family; may have relation to special Catholic interests, about 1,500 words. Msgr. Leonard J. Fick, Editor. 1c. Acc.

Journal of Religion, Swift Hall 306C, University of Chicago, Chicago 37. (Q-\$2.25) Substantial contributions to the fields of Christian theology, Bible, ethics and society, history of Christianity, history of religions, religion and art, religion and personality, and related topics. J. Coert Rylaarsdam and Bernard E.

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Meland, Editors. No payment, but 50 reprints of published article.

Jubilee, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Not in market for text pieces. Picture stories only, at \$5 a picture. No queries. Edward Rice, Robert Lax, Senior Editors.

The Light and Life Evangel, Winona Lake, Ind. (W) Illustrated features on general interest topics, 2,000. Short stories 2,500-3,000; serials 6-10 chapters. Religious motif preferred but not required exclusively; romance on a high level; Christian virtues and good morals indirectly taught. News and other short fact items. Fillers. Particularly need seasonal material, both stories and articles. Helen E. Hull. 1c Acc.

The Link, 122 Maryland Ave., N.E., Washington 2, D. C. (M-25) All material must be suitable to young men and women in military service. No limit on theme of fiction; should be preferably 2,000 words, not over 2,500. No limit on subject matter of articles; length 1,500-2,000 words or shorter. Verse of 2-3 stanzas. Fillers. Cartoons. Photos with articles only. Lawrence P. Fitzgerald, Editor. 1c-1½c, verse \$1 a stanza, cartoons, \$5, photos \$5. Acc. Especially in need of good short fiction.

The Living Church, 407 E. Michigan St. Milwaukee 2, Wis. (W-15) Articles, 750-1,500, by Episcopalians who are experts in their fields, for Episcopalians. Peter Day, Editor.

The Lookout, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W-5) Articles on Christian education, adult Sunday School work, 1,200; wholesome but not "Sunday Schoolish" short stories, 1,000-1,200, serials to 10 chapters of 1,000-1,200 each. Photos upright 8x10, scenic, human interest. No poetry. Jay Sheffield, Editor. Usual rates stories \$35, serials \$35 a chapter, photos to \$10. Within 1 month after acc.

The Lutheran Companion, Augustana Book Concern, 639 38th St., Rock Island, Ill. (W-7) Homey short-short stories; personality sketches with Lutheran tie and pictures. No verse. Paul E. Gustafson, Editor. Varying rates. Pub.

Magnificat, 131 Laurel, Manchester, N.H. (M-30) Articles, short stories, verse. Sr. Walter, Editor. Varying rates. Pub.

The Marian, 4545 W. 63rd St., Chicago 29. (M-25) Catechetical and inspirational articles with Catholic background. Maximum length of material 1,500 words. P. P. Clinikas, M.I.C., Editor. 1c up. Pub.

Marriage, The Magazine of Catholic Family Living, St. Meinrad, Ind. (M-35) Articles to 2,000 words directed to husbands and wives—ambitions, problems, etc. Rev. Rabon Hathorn, O.S.B., Editor. 3c up. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 58. (M-25) Catholic short stories to 3,500; religious verse. Rev. Thomas H. Moore, S.J. 3c up. Acc.

Methodist Layman, 740 Rush St., Chicago 11. (M) Short photo-illustrated feature articles about the programs, projects, and achievements of Methodist Men clubs. Should stress service rather than mere money-making and should have general appeal. Action photos in sequence of Methodist Men Club Projects. Newman S. Cryer, Jr., Editor. Acc. Query.

Midstream, 515 Park Ave., New York 22 (Q-75) Published by the Theodore Herzl Foundation. Literary and other interest to Jewish readers. Shlomo Katz, Editor. 3c-4c. Acc.

The Miraculous Medal Magazine, 475 E. Chelten Ave., Philadelphia 44, Pa. (Q) Well-written fiction in line with Catholic teaching—we don't buy sermons; the story is the thing! 1½c and up. Verse on religious themes, especially on the Virgin Mary, to 20 lines—50c and up per line. Acc.

The National Jewish Monthly, B'nai B'rith Bldg., 1640 Rhode Island Ave., N.W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest, 1,000-2,000. Edward E. Grusd. 2c-5c. Acc.

Our Sunday Visitor, Huntington, Ind. (W-5) Articles of interest to Catholics written in popular style, 1,200-1,500 words. Rt. Rev. Joseph R. Crowley, Editor. 3c up. Pub.

Precious Blood Messenger, Carthagena, Ohio. Articles and stories suitable for the Catholic family, about 2,500 words or less. Father Robert B. Koch, C.P.P.S. 1c per word and up; verse 25c a line. Acc.

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, Pa. (Bi-M-20) Human interest news, reports and feature articles, 200-3,000, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 500-700, for ages 6-10. Robert J. Cadigan. 3c. Acc.

The Queen's Work, 3115 S. Grand Blvd., St. Louis 18, Mo. (M Oct.-June-25) Career articles; interviews with outstanding Catholics; length 1,500 words. Cartoons \$5. Acc. Query.

The Reign of the Sacred Heart, Box 161, Hales Corners, Wis. (M) Rev. Howard Melzer, S.C.J., Editor. A Catholic magazine dedicated to the establishment of the reign of divine love in the home and in our relationship with our fellow men. There is a current theme for the magazine for one year. This theme deals with Social Problems. Anyone interested in writing articles or fiction for the magazine is requested to apply to the Editor for the monthly newsletter sent to potential writers telling of future editorial needs. 1½c. Acc.

The Rosicrucian Fellowship Magazine: Rays from the Rose Cross, Oceanside, Calif. (M) Articles on occultism, mysticism, nutrition, astrology, in accord with Rosicrucian philosophy; short stories along same lines. 1,500-2,000. No payment except subscriptions to **Rays**.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. (M-35) A Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2,000-2,500; short stories on modern themes slanted for mature audience, 2,000-2,500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

St. Joseph Magazine, St. Benedict, Oregon. (M) A national Catholic monthly. Professionally-written fiction to 3,000 words; any theme so long as it is not offensively stated. No pat solution. Articles to 2,500 words, should reflect special knowledge. Query first. Needs humor, 700-1400 wds. Presently overstocked with poetry and cartoons. Rev. Albert Bauman, O.S.B., Editor. Fiction 2½c, articles 2c. Acc.

St. Jude, A National Catholic Monthly, 221 W. Madison St., Chicago 6, Ill. Robert E. Burns, Exec. Editor. Prefers magazine-type, balanced reports on general interest topics that will help readers to make intelligent judgments and decisions. Not interested in "think pieces" or "editorials." Personality pieces that reflect significant viewpoints also welcome. Subject matter need not be exclusively Catholic but viewpoints in contradiction to Catholic teaching are obviously not acceptable. Uses no unsolicited fiction. No verse. Articles, 2,500-3,500. Preference given to articles with photos which are paid for at \$5 ea. or more if quality is right. Reports within two weeks. Writers are asked to study sample copy which will be sent on request. 2c or more. Acc. Special rates for articles reflecting intensive research or reportorial "leg-work." Prefers queries on this type.

The Shield, Catholic Students' Mission Crusade, Shattuck Ave., Cincinnati 26, Ohio. (Bi-M, Sept.-May) Articles dealing with world problems as viewed from the Catholic standpoint, by special arrangement with writers. J. Paul Spaeth.

The Sign, Union City, N. J. (M-35) Catholic and general articles, essays, short stories to 3,500. Verse. Rev. Ralph Gorman, C.P. \$200-\$300 a story or article. Acc.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. (W-5). Glendon E. Harris, Editor. Top rates in this field for significant, sonality pieces, 600-2,000. Some anecdotes, fillers. Very little verse. Some good fiction. Write for free sample. Acc.

Sunday School Times, 325 N. 13th St., Philadelphia 5, Pa. (W) Articles on Sunday School work 500-1,500; biographical sketches of outstanding Christian workers 1,200-2,000; verse; short stories for children. Articles on contemporary problems in light of Biblical principles; Biblical exposition. James N. Reap-some. 1/2c up. Acc.

These Times, Box 59, Nashville, Tenn. (M-25) Religious and related articles. Photographs. No fiction or verse. K. J. Holland. 3c up. Acc. Query.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. (M-35) Short stories, 1,000-3,000; serials, 10,000; articles 1,500 full of human interest on home affairs; fillers, jokes; verse; cartoons. 2c up, cartoons \$5. Acc. Supplementary rights released to author.

Together, The Mid-Month Magazine for Methodist Families, 740 Rush St., Chicago 11. (M-35) Articles on wide range of interest to Christian families; problems of home, youth, marriage, church, community and world affairs up to 2,000 words. Prefers strong anecdotal and narrative style. Occasionally uses fiction with strong moral or religious import—to 2,000 words. Fillers: personal articles or congenial humor. Special section for children under 10 yrs. old that uses short poems, riddles, craft ideas, prayers, stories up to 750 words. Life-type picture stories and color transparencies. Wants pictures of unusual Methodist personalities and Methodist activities with universal appeal. Leland D. Case, Editor. Payment varies depending on quality of material, originality, etc. Acc.

The Torch, 141 E. 65th St., New York 21. (10 times a yr.) Short stories 1,200-2,000 words. Articles 1,400-2,000 words. Material should be of interest to Catholics. Rev. Francis N. Wendell, O.P., Editor. \$15-\$20. Acc.

Unitarian Register, and The Universalist Leader, 25 Beacon St., Boston 8, Mass. (10 issues a yr.-40) Articles 2,000-2,500 words dealing with liberal religion or Unitarian Universalist affairs. Cartoons. Photographs. No fiction. Victor Bovee and Raymond J. Baughan, Editors. No payment. Query.

The Upper Room, 1908 Grand Ave., Nashville 5, Tenn. (Bi-M-10) One-page devotional articles. Material is used in 37 editions in 30 languages and in braille. J. Manning Potts, Editor. \$3 an article. Pub.

Walther League Messenger, 875 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausler. Stories 1c a word. Acc.

The War Cry, 860 N. Dearborn St., Chicago. (W-10) Published by the Salvation Army. Stories 1,200-1,800 with a single protagonist with one major problem, which should be solved through right thinking and action from the Christian standpoint. Articles 1,000-1,700, inspirational, educational, spiritual self-help; occasionally a character sketch of someone likely to influence readers. Stories and articles for special Christmas and Easter issues must be exceedingly well done and carry implicit Christian message. Verse of medium length. Fillers, Colonel R. Lewis Keeler, Articles and stories \$20-\$30 (Christmas and Easter \$75), poems \$2.50-\$5 (Christmas and Easter \$5-\$20). Query on articles. Specification sheets and sample copies available to writers.



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Current Requirements of the British Markets

By ALEXANDER DOHERTY

Over the past year I have not seen a great many short stories or serials by American writers appearing in British magazines. The fact that some are being published, however, shows conclusively that a demand for work from your side of the Atlantic does exist, and that writers of American fiction who can meet the individual requirements of editors are certain to find a welcome in the pages of English periodicals.

The market for short stories has become severely restricted in Britain, the main mass of magazines and other publications being devoted to articles. It is, therefore, in the field of non-fiction that American writers are likely to find their readiest avenue to success, but for the moment let us concentrate on the needs of the short story market. Looking back for some time over my reading, I can say with no hesitation at all that the American stories which I have come across in British magazines have in every case been extremely well written, with something particularly distinctive to lift them above the average of their type.

Although some of the stories I saw were by writers whose names are famous in both your country and mine, the majority of the efforts were by quite unknown writers. This is an important point, indicating that anyone with the ability to turn out good, competent work can hope to earn money in the British periodical market today. While it is perfectly true that British editors have always been prepared to use a certain amount of fiction by American authors, I think there are indications that they are now becoming more interested in it. One of the reasons for this is that most of us in the United Kingdom are becoming much more internationally minded than we used to be owing to the influence of television, radio and the cinema, aided by the wider opportunities which now exist for travel. With the breaking down of the insularity of outlook—perhaps rightly regarded as one of the most pronounced characteristics of the British people—there come new opportunities for writers in other countries. Novels, plays, short stories, poetry and non-fiction generally will be needed to mirror and interpret life and conditions abroad.

FICTION REQUIREMENTS

Fiction in Britain follows the broad divisions with which you are familiar in America; there is the sophisticated, psychological story which is found in the more expensive magazines, including

the quality periodicals for women; there are detective stories, thrillers from a few thousand words upwards, and there is science fiction; another important classification is made up of domestic stories, featuring office workers, factory workers and wives and daughters from working class homes. Generally speaking, I think American writers would find it rather difficult to break into this last type of story, though possibly a simple, straightforward piece of work showing the reactions of an English or Scottish girl in American working class surroundings would always be given careful consideration.

In thrillers and science fiction, story patterns are following fairly closely the types most popular in America. Writers who are having some success with either class of story in the U. S. or Canada should be able to adapt their work easily to the requirements of the British magazine market. That some modification will be necessary goes almost without saying; many of your words and phrases, for example, will be rather unfamiliar to English readers, and you might find it advisable to substitute other expressions for them. Where the less common American expressions are used, you should make a point of employing the structure of your sentences, whether in descriptive passages or dialogue, so that the meaning of the words is shown immediately by the context. This can be achieved by a very little effort. Such pronounced slanting of your work to meet the requirements of the British market need not detract from the quality of your writing, provided you exercise reasonable skill in the interpolation of your explanatory phrases.

The best way to become acquainted with the opportunities open for American writers in Britain is to study the magazines and periodicals dealing with the particular type of work you yourself are turning out. The list of publications which I append to this article will give you an idea where to look for the market in which you are personally interested; but you should endeavour to have a look also at one or two copies of the publication before preparing your stories for it because by doing this you will be saving yourself valuable time. If your work comes near to the requirements of a particular magazine, the editor will usually be prepared to discuss with you ways in which it can be changed to make an acceptance possible. Some editors are interested in stories which have already been published in

America, but the main demand seems to be for work which has not hitherto been in print.

There is a quite considerable market in Britain for the various forms of juvenile writing. In this particular field careful study of the periodicals is imperative; the setting for school stories, both for boys and girls, is generally British and the national atmosphere is often a significant feature. But there are openings for the overseas writer who takes the trouble to adapt his style to the story forms currently popular.

Apart from the small number of publications in the top bracket, monthly magazines and weeklies do not as a rule pay as high rates as the average run of publications in America. Some of the best paying markets are the women's magazines, a field in which impressive circulations have been built up over the last five or ten years. Rates for the domestic story are somewhat poor on the whole, and the same can be said about the rates paid by many of the juvenile publications.

The British Broadcasting Corporation from time to time uses plays by American writers in its sound radio services and in television; and the Independent Television Authority also offers a good market for plays. Some of the plays used by the B.B.C., which pays well for the material it accepts, are adaptations of novels and short stories. If you have some published work which you feel possesses dramatic possibilities, you would probably find that either the B.B.C. or the I.T.V. producers will be quite pleased to discuss its chances with you. The B.B.C. address is Broadcasting House, London, W.I. The head office of the I.T.V. is 14 Princes Gate, London, S.W.7.

ARTICLES MARKET

The openings for articles and features in British periodicals seem to be becoming wider every year. For one thing, many editors are now using much less fiction than in the past, and some have cut it out entirely; and there is the fact that the range of subjects in which ordinary people are interesting themselves is steadily growing more extensive.

All this is most promising from the freelance journalist's point of view. From time to time I see evidence in our periodicals of how well alert American writers are exploiting present day openings in the non-fiction market by placing a variety of articles here on literally all sorts of subjects. What amazes me, however, is that many more U. S. freelances and staff journalists are not coming in. The continuing interest which the British people are taking in American life is putting pressure on the demand for more articles and features capable of interpreting it in an interesting way.

Articles have been appearing recently on the various personalities playing leading roles in your political scene; and there have also been numerous pieces dealing with American foreign policy. Many of the articles which I have noticed were lightly written, and obviously slanted to interpret people and events for readers taking little more than a passing interest in them. In the more specialized

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publications there have, of course, been the usual penetrating articles designed for people demanding something rather more than a superficial review of the subject in question. These articles are invariably the work of experts, generally men and women who have made reputations for themselves in their particular sphere of writing.

Such experts will command liberal rates for their work from the more exclusive journals and newspapers; perhaps, indeed, it is true to say that the specialist American writers, more especially if they are able to deal with their subjects in a popular or semi-popular manner, are surer of being given a hearing in Britain today, and at more attractive rates of payment, than at any time in the past. Special writers—and I know there are many of them among the readers of this journal—should at once look into the prospects of the British market. A proportion of the more specialized markets is covered by my list of publications, but the full range of this very extensive market can be realized only when you look up Press and publishing reference works at your public library.

Good as are the opportunities for specialist writers, however, the greatest need of the time is for the general article, the lively written piece that can give the busy man or woman a quick view of the topic being discussed. For this market you have to be, in a sense, superficial, but this is not to say that you can be anything but thoughtful and sincere in your handling of the subject. Radio, television and an abundance of reading matter have enabled the public of today to be singularly well informed on a very wide variety of subjects. Consequently, when we who earn our living in journalism start to write about a topic we must avoid giving the reader the impression that we are not thoroughly conversant with every side of the matter, for all that we are dealing so lightly with one or two aspects only.

Articles on your very wonderful achievements in nuclear research, and the success you have had with your various space probes, have been highly popular in Britain for some time, and I think that in all probability interest in these and allied subjects will go on increasing. If you are fortunate enough to know something about such subjects, and can communicate your knowledge in a readable way, you can be practically certain of earning a steady income from British publications. Scientists, taking them as a class, are notoriously bad at putting over their information, and the public is being obliged to turn increasingly to those of us who are professional writers for an intelligible interpretation of the scientific progress of the age.

The interview article is very popular in Britain at present. Interviews with prominent scientists would, I should think, be particularly welcome in many editorial offices. With some such articles I have noted a brief profile of the scientist being interviewed, and I think we are all agreed that this adds immensely to the interest of the work.

Interviews with all kinds of people as well as scientists are being regularly featured in British

publications. Interviews with people prominent in the entertainment world are particularly welcomed by women's magazines and periodicals, judging by numbers being published. But if you cannot secure an interview with an important politician, a scientist, a film star or someone else whose views are regarded as sensational, you need not despair; editors of trade papers will give you good rates for interviews with industrial and commercial leaders. You should not neglect these trade papers. Many of them are exceedingly eager for articles on what is happening in America in their particular sphere, and so it is through these publications that many of you may find your easiest and quickest way of earning English pounds from your writing.

You will remember in sending your manuscripts to Britain to include an international postal coupon for the return of your work if it is not accepted. Or you can send to the General Post Office, London, for a supply of stamps, together with information about postage rates. You will find that the stamps will cost you less for your return mail than the international postage coupons.

Alexander Doherty is on the staff of a Northern Ireland provincial newspaper and, in addition, does a fair amount of freelancing. His articles have appeared in magazines and newspapers in all parts of Great Britain, and have occasionally been republished in digest magazines. Mr. Doherty contributes three regular features to farming publications. For the past four years he has been contributing at intervals to American publications, including Author & Journalist. The thorough BRITISH MARKETS LIST has been compiled by him.

BRITISH MARKETS

Accountants' Magazine, 27 Queen Street, Edinburgh, 2, Scotland. Articles of various lengths on accountancy methods, office management and financial topics. Payment according to the value of the material.

Aero Field, Sutton Coldfield, Warwickshire, England. Articles on philatelic matters. Payment varies.

Aeronautics, Tower House, Southampton Street, London, W.C.2. Articles up to 5,000 words on flying. Rates up to about £7 per 1,000 words.

Amateur Historian, Pestells, West Wickham, Cambridge, England. Deals with historical subjects, including family histories. Uses photographs. Payment about £1 per 1,000 words.

Amateur Photographer, Dorset House, Stamford Street, London, S.E. 1. Good market for illustrated articles dealing with this subject. Payment is £5 per page including photographic illustrations.

Amateur Tape Recording, 145 Fleet Street, London, E.C.4. Articles of up to 2,500 words on the use of tape recorders. Illustrations are welcomed. Payment by arrangement.

Angling, 25-26 St. George Street, London, W.1. Articles from 500 to 1,500 words on angling in general. Uses photographs. Payment £4 per 1,000 words and upwards. Payment for photographs in accordance with size.

Aquarist and Pondkeeper, Half Acre, Brentford, Middlesex, England. Practical articles on the stocking and management of aquaria. Length is up to 1,000 words. Payment £2 per 1,000 words.

Architect and Building News, Dorset House, Stamford Street, London, S.E.1. Articles are about 1,500 words and deal with interesting aspects of building design and construction. Payment by arrangement.

Argosy, Fleetway House, Farrington Street, London, E.C.4. Exceptionally good market for really well written short stories. Uses some verse. Excellent payment.

Artist, 33 Warwick Square, London, S.W.1. Uses articles of a utilitarian nature for artists. Payment on basis of about £4 per 1,000 words.

Austin Magazine, Longbridge Works Birmingham, England. Uses travel articles with a strong motoring angle, preferably illustrated by good photographs. Payment about £5 per 1,000 words.

Autocar, Dorset House, Stamford Street, London, S.E.1. Articles on motoring subjects are used. Travel articles, illustrated by photographs, are regularly featured.

Automation Progress, 9 Eden Street, London, N.W.1. Articles deal with automation in industry. A preliminary outline is preferred. Payment up to about £5 per 1,000 words.

Bakers' Review, 13 Ashley Place, London, S.W.1. The editor has shown his interest in articles dealing with the baking industry and its personalities outside his own country. Payment about £4 per 1,000 words.

The Bankers' Magazine, 85/86 London Wall, London, E.C.2. Roger Opie, Editor. (M) Articles on all aspects of banking, finance, and industry, 1,000-5,000 words. Payment by agreement, at good rates. Pub.

Baptist Times, 4 Southampton Row, London, W.C.1. Articles on Baptist events are used, and profiles of Baptist preachers. Length up to 1,200. Payment £2 to £3 per 1,000 words.

Better Health, Chronicle House, 72/78 Fleet Street, London, E.C.4. Articles are mainly concerned with methods of promoting good health. Payment up to about £2 10s. per page of 500 words.

Birds Illustrated, The Butts, Half Acre, Brentford, Middlesex. Articles of about 1,000 words are devoted to the care of birds as pets. Payment by arrangement.

Blackwood's Magazine, 45 George Street, Edinburgh, 2, Scotland. Publishes articles and stories of sound literary merit. Length is from 3,000 to 8,000 words. Payment about £5 per 1,000 words.

Boyfriend, 47a Beak Street, London, W.1. Uses picture story scripts of interest to the teen age girl. Payment by arrangement.

Britannia, 20 St. John's Park, Blackheath, London, S.E.3. Political and social articles of about 750 words are featured. Payment about £1 per article.

The British Broadcasting Corporation, Broadcasting House, London, W.1. Broadcasting and television material of every kind for adults and children. Fees according to types of material.

British Power Engineering, Tower House, Southampton Street, Strand, London, W.C.2. Articles are devoted to power engineering, and often deal with overseas projects. Payment about £7 per 1,000 words.

British Weekly, 16 Walker Street, Edinburgh, 3, Scotland. Uses articles on religious and social subjects. Length is about 1,000 words, for which payment is up to about £5.

Caravan, Link House, Store Street, London, W.C.1. Articles are concerned with all aspects of caravanning. The maximum length is generally 2,000 words. Payment is up to about £4 per 1,000 words.

Children's Newspaper, John Carpenter House, John Carpenter Street, London, E.C.4. Matter is required to have a strong interest for young readers. Articles are 300 to 700 words, for which payment is by arrangement.

Christian Economics, Dudley House, 36 Southampton Street, Strand, London, W.C.2. Articles on eco-

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